

WEEKLY.]

The Musical World.

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SATURDAY, MARCH 23, 1889.

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SAINTON-DOLBY SCHOLARSHIP.—The competition for the residue of this scholarship, "for Contralto Vocalists," between the ages of 17 and 20 years, who must not be, nor ever have been, students at the Academy, will take place on Saturday, April 13. Names of candidates must be sent in by Saturday, March 30, with certificate of birth.

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The NEXT COLLEGE CONCERT (Orchestral) will take place on WEDNESDAY, MARCH 27, 1889, at 7.30 p.m.

The Midsummer Term commences May 1, 1889.

Regulations and other information may be obtained from the Registrar, Mr. George Watson, at the College. CHARLES MORLEY, Honorary Secretary.

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The NEXT ORCHESTRAL PRACTICE, FRIDAY, March 29.

Piano—Dr. Wyld, J. F. Barnett, MM. Henseler, Loman, Trew, Roche, Mattei, Bromel, Lehmyer.

Singing—M. Garcia, Visetti, Raimo, G. Garcia, Denza, Badia, Bonetti, Romili; Mesdames Della-Valle, Rose Hersee, and Badia.

Violin—Pollitzer, Ludwig, Erla. Harp, Oberthur. Cello, Pezze.

Fee, Three to Five Guineas, at St. George's Hall; Four to Six Guineas at branches, is for the course of instruction in four studies. The names of new students are now being received for the term or half-term, dating from March 4.

THE SOCIETY OF ARTS PRACTICAL EXAMINATIONS in VOCAL and INSTRUMENTAL MUSIC will be held this year at the Society's House during the week commencing on Monday, May 20. Full particulars can be obtained from the Secretary.

By order,

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LEEDS MUSICAL FESTIVAL, October 9, 10, 11, and 12 1889. Conductor, Sir Arthur Sullivan. Outline Programmes can be had on application to Ald. Fred R. Spark, Hon. Sec., Festival Offices, Leeds.

STEINWAY HALL.—Goetz's Sonata in G minor, Schubert's Fantasia, Op. 103, and Compositions by Mozart, Schumann, Brahms, Kirchner, Grieg, &c., will be performed by Miss MAKIAN BATEMAN and Miss ESTHER MOWBRAY at their RECITAL of PIANOFORTE DUETS, on Wednesday, March 27, at 8 p.m. Vocalist, Mr. Max Heinrich. Tickets 4s., 2s., and 1s., of usual agents, and at the Hall.

HERR STAVENHAGEN will give a PIANOFORTE RECITAL, at PRINCES' HALL, on Friday Afternoon next, March 29, at three. Tickets 7s. 6d., 3s., and 1s., of N. Vert; usual agents; and at the Hall.—N. Vert, 6, Cork Street, W.

ETHEL and HAROLD BAUER'S MUSICAL AFTERNOON, PRINCES' HALL, Tuesday, March 26, at 3. Several of Edvard Grieg's works, also works by Bach, Brahms, &c., will be performed. Vocalist, Miss Marguerite Hall.—Tickets 7s. 6d. and 3s., Admission, 1s.; and programmes at the Hall, usual Agents, Chappell's, or 166, Adelaide Road, N.W.

TOWN HALL, Kensington (Large Room).—Miss H. SASSE'S SOIREE MUSICALE, TUESDAY EVENING, March 26, at eight o'clock. Artists: Mrs. Bartholomew, Miss Marie Howell, Mr. Henry Phillips, and Mr. Cunliffe; Miss H. Sasse, Miss Lucy Riley, Miss Florence Hemmings; Miss Mary Carmichael. Tickets half-a-guinea each, at Messrs. Chappell & Co., 50, New Bond Street; Miss Sasse, 14, Harley Gardens, S.W.; and at the Hall.

MONSIEUR EUGENE GIGOUT begs to announce that he will give several ORGAN RECITALS in England during the latter part of next April and beginning of May.—All applications for further engagements to be addressed to Messrs. NOVELLO & Co., 1, Berners Street, London, W.

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The Musical World.

LONDON, SATURDAY, MARCH 23, 1889.

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Facts and Comments.

A correspondent of the "Bury Times" has recently received rather severe treatment at the hands of the "Musical Times," his offence being an attack on the libretto of Dr. Mackenzie's "Rose of Sharon." This is described by the writer in question as an "incongruous literary mess" and as "cum-Bible-cum-Arabian-Nights cum-twaddle." To certain strictures passed by the "Musical Times" upon these luminous criticisms, the author thereof has replied in a lengthy pamphlet, which is distinctly unique of its kind. That no one can understand it, is a small matter; its writer shares the opinion of Goldsmith, Voltaire, Mr. Swinburne, and a few others, that language is intended to conceal thoughts. In the present instance, the concealment is admirably effected. We have not time to pierce the intricate folds of the veil; but, from its inmost depths, a voice proceeds, testifying at much length that—Bacon wrote Shakespeare! We do not intend to enter into this question; Mr. Ignatius Donnelly has conclusively proved that if Shakespeare did not write his plays, it is very certain that Bacon did not. No doubt, also, it is interesting to know that the gentleman has a wide experience of commercial life, and is a confirmed book-worm. But one is really at a loss to know how all this affects the suitability of the "Song of Solomon" to English tastes. To criticise this effusion in any sequential or logical form is impossible, so incoherent, so aimless is it. What can be said to one who compares that noble

and exalted poem with Ovid's "Art of Love"? The author of the pamphlet writes over the signature "B flat." Just so; he *is* flat. But "B quiet" would perhaps prove a more suitable *nom de plume*.

When, however, we have dismissed the extraordinary arguments with which "B flat" supports his case, it is impossible to deny that there yet remains the question as to how far such a work as this of the "Song of Solomon" is suited for musical treatment nowadays. As to the actual version used by the librettist of Dr. Mackenzie's cantata, we have nothing to say; he is competent to defend himself. But, for ourselves, we have ever been conscious that no skilfulness of handling, either by librettist or musician, can bring such a subject within the sympathetic grasp of an English, or any modern, audience. Its parables are too luxuriantly oriental, too mystic, to be appreciated accurately by the western mind; and it may be said with safety that of the thousands who have admired Dr. Mackenzie's graceful work those might be counted by tens who have remembered or cared for the inner significance of that Eastern king's love-song, to whom, in very truth, the passion of love was but a shadowing forth of the higher passion of holiness. With the prudish we have as little sympathy as with the prurient, who alike would see in this noble hymn ideas unmeet for our delicate refinement; but it is certainly a very grave question whether such a work can be taken from its setting and transferred to an English concert-room, without losing that sublimated aroma, that passionate purity, which lift its symbolism into the high realms of religious aspiration.

The phrase "History repeats itself" is a popular recognition of the fact so strongly insisted on by Mr. Herbert Spencer that Rhythm is a characteristic of all motion whatsoever, whether cosmic, biological, mental or social. The universality of this principle may perhaps be realised when we say that its influence extends even to so erratic a form of "motion" as musical criticism! For example, take the following remarks on "Fidelio," which appeared in 1860 in the Paris journal "La Presse," and have recently been unearthed by "Le Guide Musical," from which we translate them:—

"There are, no doubt, some beauties in 'Fidelio'; let the initiated search them out! As for me, I do not pretend to read the formidable riddle (grimoire); I have no ambition to sound the depths of the well of the Apocalypse. I openly acknowledge the respectful *ennui* created within me by this dismal psalm interrupted by noises and discords fit for a witch's sabbath—an *ennui*, black, heavy, sepulchral, which dismays and gorgonzolas * you!—It is only given to genius so to bore. After 'Fidelio' one listens with pleasure to 'Rita,' Donizetti's posthumous operetta . . ."

Now, in this delightful specimen of mud-slinging, substitute for "Fidelio" the name of any of Wagner's later works (except perhaps the "Meistersinger") and we have a typical example of the kind of thing that was printed in many London papers fifteen years later, and that broke out with such virulence a few weeks ago in certain sections of the New York press. After "Fidelio," "Rita"—after the "Ring des Nibelungen," "Trovatore." And so we go up-up-uppy! and then we go down-down-downy—and Rhythm rules the world!

Tuesday was the thirtieth anniversary of the production of Gounod's "Faust," first heard at the Théâtre Lyrique, Paris, on March 19, 1859. "Le Guide Musical" states that the composer has netted nearly £40,000 by this opera. Serve him right!

We have received No. 1 of a new penny weekly illustrated paper called "Work," published by Messrs. Cassell & Co., and intended for professional and amateur workmen in "every art,

* *Qui vous méduse.*

craft, or science that bears directly or indirectly on handiwork of a constructive or decorative character." We note that organ builders, pianoforte makers, and musical instrument manufacturers generally are included in the list of workers for whose wants "Work" will cater. We wish our young contemporary success.

On Friday, April 12, the first competition for the "Mrs. Sutherland Prize," for vocal music, offered by the Huddersfield Technical School, will take place. This prize, of the value of five guineas, has been instituted to perpetuate the fame of Mrs. Sutherland, the "Yorkshire Queen of Song," and will be offered annually, to female and male singers in rotation. The pieces set for the forthcoming competition are, for soprano, Mendelssohn's "Hear ye, Israel," and for contralto, Handel's "Return, O God of Hosts." The names of intending competitors, who must be natives of Yorkshire, and under twenty-five years of age, must be sent in to Mr. Austin Keen, the secretary, before the 29th inst.

A dramatic version of Sir Walter Scott's "Marmion" is in preparation, and will shortly be produced at Glasgow. Dr. A. C. Mackenzie has written an overture and incidental music for the work.

Happy American artists! The weary, over-wrought brain-workers of England will wax envious over their Transatlantic *confrères*, as they read of the "Home Hotel" which has just been founded in Brooklyn, at the generous instigation of Miss Mary Fisher. This hotel is intended to be a place of rest for all workers in art and science who could not otherwise afford that occasional change and quiet needful to their tired minds. Here the charges for residence will be merely nominal, and even, in exigent cases, abolished, so that the genuine workers, who without such help must deny themselves holiday and rest of any sort, and work on until exhausted by the struggle, may be assured of welcome and grateful quiet. We have at present no fuller details of the constitution and working of this admirably-conceived institution, but enough has been said to show what a boon is in store for the workers of America. Can nothing of the sort be done in England? To enjoy such a privilege one would almost live in a country where chaperones are not, and where they call railway stations "dee-pôts."

M. Paul Bertnay has recently been calling attention, in the "Courrier de Lyon," to an old, but not less real, grievance of provincial amateurs, who make perpetual wail that they are compelled, by the operatic managers who profess to cater for their wants, to hear eternally the same repertoire of operas which have in course of time acquired a most ancient and fish-like smell. The amateurs of provincial France, says M. Bertnay in terms by no means too emphatic, are doomed each season to hear works which they know better than the performers themselves, "until the total of 'La Juive,' 'Les Huguenots,' and 'Faust' assumes a proportion absolutely horrifying." M. Bertnay then proceeds to make a very forcible and sensible appeal to managers that without neglecting the stock repertoire of "standard" operas, they should at least give a sprinkling of newer works.

Mutatis mutandis, the remarks hold good of the English provinces, though opera is, in this benighted country, in so parlous a state that it would not be wonderful were enterprise altogether paralysed. But what amateur of any ordinary country town has not learned to dread the chaste melodies and daring orchestration (the latter rendered by a piano, harp, and cornet) of "Maritana," and "The Bohemian Girl"? Mr. Carl Rosa, it is true, does his best—as witness his recent production at Liverpool of "The Star of the North," and his commission

to Mr. Hamish MacCunn to write a new work—and it is not his fault that he cannot do more. Till the mass of amateurs shew plainly that they are ready to support enterprise of the right sort, managers can hardly be expected to risk their capital. Meanwhile—as Mr. Browning remarks—

"'Tis all an old story, and our despair
Fit subject for some new"—par!

Mr. MacCunn, it may be noted, is anxious to fulfil the commission referred to above by writing an opera on the subject of the massacre of Glencoe, the libretto of which would be written by Mr. Wilson Barrett, with lyrics by Mr. Le Gallienne. The choice of subject is hardly commendable. Mr. Carl Rosa also proposes to put Wallace's "Lurline" on the provincial stage. Once more, if the provincial amateurs like it, there seems no reason why they should not be gratified.

A short time since we referred with praise to the efforts that have been made by Mr. Edward German, the musical director of the Globe Theatre, to raise the standard of theatrical music. It is now with added pleasure that mention is to be made of the music which this gentleman has written for Mr. Mansfield's production of "Richard III." The noisiness of the pit prevented the overture on the first night from receiving a just hearing, but later on it was easily possible to listen with interest to the incidental music. The themes, first heard in the overture, identified with Gloster and the young Prince, are exceedingly suggestive and characteristic, and are used throughout with much skill. Amongst other striking incidents of the music should be noted the Funeral March in D minor, and the exquisite chorus in the second scene of Act IV. Even should Mr. German confine himself to work of this character, he will be doing good service to art.

A MOVEMENT FROM AN UNKNOWN PIANOFORTE CONCERTO BY BEETHOVEN.

Such is the title of an interesting article by Guido Adler in the fourth number of the "Vierteljahrsschrift für Musikwissenschaft," edited by Herren Chrysander, Spitta, and Adler.

A bundle of orchestral parts is in the possession of Herr Emil Bezcny of Prague, and on the cover is written "Concerto in D dur für Pianoforte mit Orchestra, von L. v. Beethoven." Herr Joseph von Bezcny, step-brother to E. Bezcny, and Privy Councillor at Vienna, possesses the pianoforte part on similar paper to that of the orchestral parts, and by the same hand. On the cover is written "Beethoven Concert D dur (J. B.)." J. Bezcny states that the orchestral parts and the pianoforte part are in the handwriting of his father, who was principal of an institute for the blind at Prague, and who died in 1873. And, further, that his father taught him the piano, and often played this concerto, or rather the first movement, with him. No trace has been found of any other movements.

Beethoven visited Prague early in 1796, and gave a concert there. On the 19th of February he wrote from that city to his brother Nikolaus: "... first of all I am getting on well, very well. My art is gaining for me friends and esteem; what more do I want? I shall also earn some money this time. I shall stop here for a week or so, and then travel to Dresden, Leipzig, Berlin..." Herr Adler thinks that most likely Beethoven gave a concert in some nobleman's house—possibly with quartet accompaniment in place of a full orchestra. Among the band parts mentioned above there is a duplicate of the first violin part, of a fuller kind, which may have been used on such an occasion. Beethoven was in Prague again in 1798, and played with immense success at two concerts. It need not, therefore, be considered astonishing that the concerto-movement should be discovered at Prague. The band parts were actually found there, and J. von Bezcny states that he took the pianoforte part away with him when he left his father's house.

Now, on the 29th of March, 1795, Beethoven played a concerto at a concert given by the Tonkünstlersocietät at Vienna, and Herr Adler thinks that this "Prague" concerto may have been the one performed by him on that occasion, and not, as generally supposed,

the one in B flat known as Op. 19. The programme of the concert is in existence, but the key of the work is not mentioned. It merely states that a "new concerto by Beethoven" will be given.

It appears from the sketch books that the composer was working at the B flat concerto in 1794-5, but there is no proof that it was ready for that concert. He was not satisfied with it, for he set to work at it again in 1799, and published it only in 1801. Further, in a letter to Breitkopf and Härtel, dated April 22, 1801, he speaks of the concerto in C as "one of my first concertos" (eines von meinen ersten Konzerten), and afterwards in the same letter makes separate mention of the B flat as a concerto finished at a later period (ein zwar später verfertigtes Konzert). So it does seem just possible that there may have been another hitherto unknown to us.

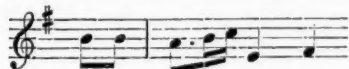
There is, in the possession of Messrs. Artaria at Vienna, a pianoforte concerto in E flat, written by Beethoven at Bonn when twelve years old. It is scarcely likely that he would have selected this very juvenile work for the above-mentioned concert in 1795. And from the context it is also scarcely likely that he counted it among the "first concertos" of the Breitkopf letter.

So much for external evidence. But what about the work itself? Does it commend itself as genuine?

Herr Adler gives in piano score the orchestral introduction. It is an Allegro in the key of D major, and in *alla breve* time. On almost every bar the name of Mozart is writ in large letters. The opening theme:



certainly recalls the commencement of the Salzburg master's Sonata in C (Köchel 339) or of the finale to the Sonata in C for four hands (K. 521). But also it reminds us of a genuine Beethoven theme



Herr Adler notices the former, but not the latter. He lays stress on the Mozartish form and character of the music, not in any way, of course, to throw discredit on the work, but to show how likely it is to be from the pen of the youthful genius who, in many of his early works, has shown how directly he was inspired by Mozart. But while noticing these things he calls attention to the fact that the opening theme of two bars is at once repeated in the following bars in the minor key of the second degree, a mode of procedure more like Beethoven than Mozart. Then again, the second theme reminds one of a phrase in the first movement of the C major Concerto. Herr Adler points out how the movement, with regard to matters of form, seems an imitation of Mozart's Concerto in D minor—a concerto greatly admired by Beethoven. The matter will therefore remain undecided until further external evidence is forthcoming. Herr Adler concludes his article with a sentence in which there is a faint ray of hope: "Perhaps the search after the other movements of the concerto may prove successful." If found, they may possibly throw new light on the matter.

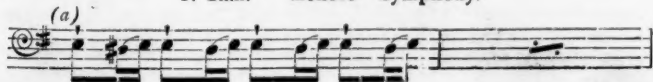
J. S. SHEDLOCK.

RIDE MOTIVES.

The history of a certain phrase and of sundry "reminiscences" has been made sufficiently familiar, but, so far as we are aware, the genesis of "ride-motives" has not yet been fully investigated.

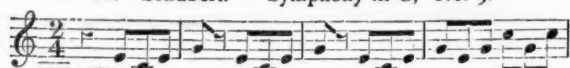
In view, therefore, of to-day's performance, at the Crystal Palace, of two important works—viz., Raff's Symphony "Lenore," and Saint-Saëns's Symphonic Poem "Phaëton,"—in both of which the equestrian element largely predominates—it may not be amiss to take a hasty glance at some of the different rhythmical devices which modern composers have employed for the purpose of imparting a realism to their musical delineations of the furious galloping of horses. The following is a list of those which most readily occur to the memory:—

1. Raff. "Lenore" Symphony.



the legend that it was intended to illustrate the Story of Phaeton and the Horses of the Sun, as, indeed, it might well be said to do.

10. Schubert. "Symphony in C," No. 9.



Other instances of ride-motives which should not be forgotten, occur in Dvôrák's "Spectre's Bride," and in Gade's "Erl King's Daughter." The list might doubtless be easily extended, but we have quoted enough to show how largely the majority of them is pervaded by conventionality, and leave it to our readers to determine which are the truest to nature, the most original, and the most musically effective.

A MUSICAL PROPHETESS.

We extract from the "Allgemeine Musik Zeitung," of March 15, the following article, which is of such interest that we make no apology for reprinting it here:—

"The 26th inst. will be the 70th birthday of a lady who may justly claim to rank as the most wonderful musical prophet of her time: Madame Luise Otto-Peters (born at Meissen, March 26, 1819.) When we reflect that the passages we are about to quote appeared in the "Neue Zeitschrift für Musik" for 1845, there would almost seem to be something "uncanny" in the sagacity which enabled a young woman of 26 to anticipate the arrival and describe the necessary qualifications of the coming composer, with such insight and accuracy. One can hardly believe that the following passages were written before the production of Tannhäuser, or, of course, of any of Wagner's literary works:—

"To regard an opera as a complete art-work, to seek in it a national work, and to raise it to such a level suited to the age as that which all the other arts strive to reach;—to apply these demands to the opera, occurs to but a few persons; and yet these are the demands to be made, and these are the three tasks which the opera has to perform.

"For the design of an operatic libretto, just as much knowledge of the stage, poetic talents, and sympathetic creative power are required, as for a drama.

"Our poets are all striving to give the stage a really national drama: but where are the efforts of our composers to give us a national opera?

"All the other arts have understood their object, and have made up their minds—if I may use the expression—to strive for that end which the present time puts before them, and by which the future will know them—the opera alone has not got so far: it must make up its own mind before it can exert itself to perform its great task.

"A people must be national before it can be politically great, political development must come from a developed nationality. Thus we need in the first place a national opera; for this also is called upon to help to build Germany's great temple of the future. The first step to this will be taken when we get the subject of the 'Nibelungen' adapted as an opera.

"Give us first of all the 'Nibelungen' as an opera: this is decidedly the first step to raise the opera from its present degraded position to that elevation at which it will receive a new consciousness of the age, and especially become a propagator of the new ideas of the time."

After the first performance of "Rienzi" at Dresden, Mlle. Otto addressed some lines to Wagner, in which she described him as "a genius, who had overthrown the old, and created the new, and conquered a new kingdom." We sincerely congratulate the lady on having lived to witness the triumph of the art whose birth she was the very first to foretell.

TAMBERLIK.

This famous tenor was born on the 16th of March, 1820, at Rome. He made his first appearance in 1841, at Naples, in Bellini's "I Capuletti," and appeared in London five years later, in Rossini's "Moise." His death took place in Paris on the 13th inst. The following admirable description of the impression made by this artist is taken from Chorley's (now scarce) book, "Thirty years' Musical Recollections."

Apropos of a passage in Rossini's "Moise," which was produced as an "Italian Opera," the writer says:—"The singers sung it in London

as if fire, not blood, was coursing through their veins . . . I remember no moment of greater musical excitement. This too, was in no small part aided by the force and fervour of the then new tenor, Signor Tamberlik, who from his first half-hour on the London stage possessed himself of "the town" as the only alternative to Signor Mario which our audiences were willing to accredit. The secret of our sympathy for this artist—happily as I write (1862) able and vigorous—may be analysed by readers of the hour. One may tell those of the future that the voice, however effective, and in its upper notes capable of great power, can hardly be called a charming one—though warm with the south—neither regulated by an unimpeachable method. I conceive that its owner may have begun to sing ere it was thoroughly settled—may have never thoroughly followed up those exercises of vocalization on which alone there is a real dependance to be placed; relying rather on natural fervour and readiness than on studies such as made Rubini and Duprez respectively so complete. There have been many moments when Signor Tamberlik has reminded me of both these great artists; but throughout every entire part committed to him there has been no escaping from a sense of irregularity, or rather call it, want of that last finish which gives an artist his place amongst first-class artists. Before he came to England, the voice of Signor Tamberlik had contracted that habit of vibration which, always, more or less, gives an impression of fatigue and premature decay—though in reality it is merely an ill fashion—a relic of Paganini's treatment of his strings—a peculiarity wondrously turned to account by Rubini when his sustaining power began to desert him, and absolutely, in many of his best performances, producing an effect of emotion not attainable by other means. Then, however quick, available and firm as a musician—endowed it is said with a capital memory (in all this differing from his brother tenor)—the last nicest sense of measurement of time is not among Signor Tamberlik's secrets. Without this there is no perfect satisfaction. Nevertheless, surprisingly rare is the gift, even among real, sound musicians. I think of Hummel's *ritardando* passages on the pianoforte, at the distance of long, long years—and of the *tempo rubato* of Madame Pasta—of the accent of Madame Persiani—of the support given to every movement in which he was engaged, by Lablache—and of Rubini's sensibility, which he could exchange for any amount of animation (in singing) both in musical rhythm and reason—and of the incomparable declamation of Duprez, and thus, cannot help ranging my admirations accordingly.

"Still, there was no hearing Signor Tamberlik during a single act of an opera, without being aware that he was a man who could sway his public. Then, it was charming, and not common, to listen to Italian words delivered with so pure and true an accent. The English have become so polyglot of late, that the beauty of language bids fair to become effaced, and the value of the vowels and consonants to vocal music runs some danger of being forgotten. The saying of Signor Tamberlik's recitative has often reconciled me to some disappointment in his manner of singing it. Lastly, a leading phrase—the culminating passage in that amazing *stretto*—enables Signor Tamberlik to display all his energy and sympathetic warmth within a short compass. The two told, with the might of a whirlwind. The house, as Kean said, "rose at him." As a further contribution to this "Moise" Signor Tamberlik could bring a profile as remarkable as one on a Roman coin, which gave no ordinary dignity to the feeble lover of the antique story."

Correspondence.

DR. LEWIS'S DEGREES.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—Drs. Vincent and Westbrook's letters in your last issue call for an immediate reply, and I must ask your kind permission to answer them.

Dr. Vincent gives two reasons for his withdrawal from the Guild of Organists, neither of which, I would beg to remind him, was his real one. He first states "that he considered various alterations necessary in the rules, and to carry these out would require frequent personal intercourse with the Secretary." The Guild of Organists' rules were confirmed and adopted at the General Meeting held on September 25, 1887, at which I was present, and neither the Warden or the Council had or have any power to alter them, except at another General Meeting properly convened.

His second reason is "His inability to countenance the persistent use of Mus. Doc." in answer to which I would refer him to his lecture publicly given at the General Meeting before referred to, which closed with these words: "On bringing before your notice the claims of the Guild, I feel it to be my duty and pleasure to take this opportunity to acknowledge the great indebtedness we owe to our Secretary, Dr. Lewis," "Dr. Lewis is one of the originators of the Guild, and he has spared no pains or effort to carry out his idea,"* Dr. Vincent thus himself giving the title publicly twice in succession.

I would finally remind Dr. Vincent that it is an open secret that he resigned because he was *not elected one of the paid Examiners for the Guild*.

As he objects to the use of the title "Mus. Doc." unless it has been conferred either by the Universities of Oxford or Cambridge, will he kindly inform me how he can countenance the use of this title by his brother, Mr. G. F. Vincent, F.S.Sc. (see Soc. of Science Letters and Art Transactions, latest edition). This gentleman has no claim whatever to the title "Mus. Doc."

The Guild of Organists was founded to "advance the cause of Church Music, the truest interest of its professors, and to elevate the status of church Organists." Unfortunately in the hands of some members of the present Council, it is subsiding into a mere examining body. I would earnestly urge its founder and Hon. Sec., Dr. Lewis, to at once call a general meeting, which meeting should itself choose a new council, whose pledged word should be that it would at once revert to the original objects of the Guild, and in future consider the examinations entirely as a secondary object.

Sir F. Ouseley, Sir H. Oakeley, and Sir R. Stewart, were all obtained as Presidents through the personal exertions of Dr. Lewis, and their present retirement is only temporary; if the council is reconstructed and the original objects returned to, they will again renew their support.

I hardly know how to read Dr. Westbrook's letter; does he intend it in all seriousness? or is it simply a joke all through? I do not think that the Cambridge University would in any way be degraded, if on the original opening day, the college were decorated with flags and the band played "God save the Queen" and "Rule Britannia." Yet he tries to hold the University of the South up to ridicule, because they naturally displayed their bunting, and played their National airs. I have studied botany a little myself and would congratulate Dr. Westbrook on his knowledge of that interesting science. I am told that the natural order "Amo" is very scarce at Sydenham, but that the "Fastidios" flourishes well there; perhaps Dr. W. can confirm the report.

I certainly honour the University of the South Authorities for their careful protection of their Students, *re* the four mile law, &c., and in reference to the Chapel, I find it stated in their Calendar for 1888, page 31, "that the students have to attend Chapel Service on Sundays and once daily, and that a full choir is always present at every service."

Finally, does Dr. Westbrook mean to imply that a ladies' school, six miles off, is a very dangerous thing? if so, I am very sorry for Cambridge. When I was there, not only one ladies' school existed within the dread six miles, but, horror of horrors, actually many within the classical city itself.—I remain, Sir,

Yours sincerely,

CHARLES F. PASSMORE,

Assoc. Gld. Organists and Hon. Sec. Church Choir Guild.
Appley House, York Town, Surrey, March 19, 1889.

D.C.L. OR MUS. DOC.?

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—The "Church Times," in a paragraph already quoted by me, announced that the University of the South, on the recommendation of the Bishop of London, had conferred the degree of *D.C.L.* (*not* Mus. Doc.) on Mr. J. H. Lewis, and that he had, at the same time, been appointed Registrar for England. This paragraph was evidently inspired, and Mr. Lewis has not denied or corrected it. He therefore has only himself to thank for the correspondence, so far as I am concerned.

I asked Mr. Lewis where he obtained his "musical doctorship," and he replies "from the University of the South;" but his account of its being conferred exactly tallies with the "Church Times"

* See Calendar Gld. Org., page 18.

account of his receiving the *D.C.L.* degree. This *is* a doctorship, and was granted upon his "merits as a musician," and is therefore, in a sense, a "musical doctorship." One is driven to the conclusion therefore that that "comprehensiveness" which enables him to regard the question of the origin of a degree as "frivolous," may be enabling him in this answer to be referring to the degree of *D.C.L.*

The italicised passage in Mr. Passmore's letter is either a re-quotation of the Bishop of London's sentence previously given, in which case the bracketed "Mus. Doc." is gratuitously intruded; or it is not, in which case one would like to know from what it is quoted.

If the degree was Mus. Doc. why was it necessary to state that it was granted for "merits as a musician"? One doesn't expect that it would be for merits as a policeman, say, or a bottle-washer. Perhaps they do these things differently in the south.

I can quite believe that it is owing mainly to Mr. Lewis's "own exertions" that the Guild of Organists has grown "as it has done." He certainly appears to have determined that it should not fail for lack of the secretary's persistent engagement in fee-fishing.

In the early stages of the Guild of Organists, thinking the movement a good one, I corresponded with the Secretary, eventually sending (I regret to say) half-a-guinea, and received in return a printed form signed by the Warden and himself (with about half the alphabet after the latter's name) announcing my election as Associate. A few weeks later a letter came to me from the Secretary saying that if I would fill up printed form and "enclose fee, 10s. 6d.," I should be elected an associate. And again, a month or so later, another to the same effect. It really felt rather funny when one was an Associate already. Evidently Mr. Lewis was anxious for me to be very much an Associate. I have, however (it may be owing to that "narrowmindedness and prejudice" proverbial of the "lower order of musicians"), a strong aversion—perhaps I ought to say, am bigoted—against paying annual fees monthly, and said so to Mr. Lewis in sufficiently plain language to discourage that gentlemen from ever asking me to "enclose fee" again.

Mr. Lewis, so far as I can see never adds the initials of an university to any of his degrees, and when asked their source calls the question "frivolous," speaks of the "malice breathed in each word," "malicious rubbish," "ignorance and narrowmindedness" of his questioners, and insinuates that they belong to the "lower order of musicians."

The following questions remain unanswered:—

1. Was the degree granted to Mr. J. H. Lewis, by the University of the South, "*D.C.L.*" or "*Mus. Doc.*"?

(Mr. Passmore says "*Mus. Doc.*," but not that this was by the University of the South.)

2. If "*D.C.L.*," where did Mr. Lewis obtain his "*Mus. Doc.*" degree?

3. Where did Mr. Lewis obtain his "*L. Mus.*" title?

I leave your readers to draw their own conclusions from these facts.

Yours truly,

CLEMENT A. HARRIS.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—In "Dramatic and Musical" of the "Daily Telegraph," dated 8th Inst., I noticed the following:—

"Miss Florence Menk-Meyer, a young pianist who appeared in London last season without success, is reported to be a favourite in Berlin, and is evoking prolonged and enthusiastic applause. Clearly the two capitals have not agreed upon a common standard of efficiency."

As this statement is misleading with regard to art matters at Berlin, I shall be glad if you can spare space for some (translated) excerpts from an article which appeared in the Berlin "Allgemeine Musik Zeitung" of the 25th January last, signed by the famous musical critic and editor of the said paper, Otto Lessmann.

"A young Australian Pianist, Miss Florence Menk-Meyer, gave a concert here. This young lady is a living example of how perniciously eulogistic criticism ultimately operates in the case of those who deserve an energetic protest against their appearance in public. Miss Menk-Meyer has played in Vienna, and has by a "benevolent" notice of an eminent critic been confirmed in the resolution to give concerts in Germany. I had a private opportunity to convince myself that the young lady is not without talent, but also of the fact that her achieve-

ments, both as a pianist and composer, rank far below the most moderate average standard which is justly demanded in the interests of the dignity of art from performers who make their appearances in public. . . . Our Viennese colleague would have given proof of genuine benevolence on behalf of Florence Menk-Meyer by counselling her first to make herself acquainted with the requirements of our artistic life, and then, if talent and inclination for an artistic career be found of sufficient strength, to give to the former a severe artistic training. In that case much trouble, much time, much money and, according to the verdict of the Berlin criticisms, woeful disappointment would have been spared to her. The abuse which is still carried on by critics with so-called feelings of "benevolence" towards beginners—generally, in consequence of some personal recommendation—has seldom been avenged in so drastic a manner as in the present instance. Have the persons concerned no sense of what harm they are doing to those on whom they inflict this kind of "benevolence"? How much less conceit, how much more respect for earnest work and real talent we should have if the "benevolence of criticism" sought after by countless artists in embryo were to make place for a decided though kindly expression of truth!"

On the other hand I find, that the "Oesterreichische Musik und Theater Zeitung," dated Vienna, 15th February, speaks of Florence Menk-Meyer as having excited a great sensation in London "as an excellent, Claviervirtuosin, and highly gifted tone poetess." Indeed, I remember, personally, some favourable notices which appeared concerning Miss Menk-Meyer's performance in the London Press.

Yours truly,

40, Paulton Square, S.W.,
March 19, 1889.

J.B.K.

Coming Events.

Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday midday.

The Highbury Society will produce, on the 25th inst., a new orchestral suite, "Cleopatra," by Signor Mancinelli.

Mr. Stavenhagen, whose performances in Vienna have been so successful, will give a pianoforte recital at Prince's Hall, on Friday next, at 3.

A morning concert in aid of the Homes for Gentlewomen, Upper Tulse Hill, will be given in the Steinway Hall, on Thursday next, when Miss Marian Mackenzie, Mr. J. A. Bovett, Mr. George Giddens, and others, will take part.

Mr. A. C. Bartrum will give an organ recital at Hampstead Parish Church, on the 26th inst., at 8.

Dr. Joachim will perform, for the first time in London, Dr. Stanford's new Violin Suite in D, at the second Philharmonic concert on Thursday next.

An evening concert will be given at St. George's Hall by the Fraser Quintet on April 2nd, in aid of the Great Northern Hospital, when a new operetta, "Romany Lore," by Mr. G. Vincent, will be produced.

THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

President: General LORD CHELMSFORD, G.C.B.

The Society offers a Prize of TWENTY GUINEAS for the best Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.

Dr. A. C. Mackenzie, Dr. C. Hubert Parry, and Prof. C. V. Stanford have kindly undertaken to be Judges.

Each Composition must be distinguished by a motto, *not* signed, and must be sent on or before July 1, 1889, to the Secretary, together with duplicate of motto and name and address of Composer, in a separate sealed envelope. The result will be announced in THE MUSICAL TIMES.

The Committee reserve the right to divide the Prize between two Compositions of equal merit, or to withhold it should none be considered worthy.

The successful Composition will be the property of the Society.

9, Bridge Street, Westminster,
February 22, 1889.

G.E.W. MALET, Major,
Secretary.

TESTIMONIAL TO MR. EDMUND EDMUNDS.

A COMMITTEE has been formed to present Mr. Edmunds with a testimonial on the occasion of his retiring from professional duties after a period of 50 years spent as a teacher of the art of singing in Edinburgh, and in recognition of the value of his services. As there are many of his former pupils to whom the Committee have been unable to send intimation of the proposed testimonial, they take this public method of announcing it so that any friends or former pupils of Mr. Edmunds who have not been communicated with may have an opportunity of subscribing. Subscriptions should be sent to Mr. James Pollard, C.A., 2, York Place, Edinburgh.

Publishers' Announcements.

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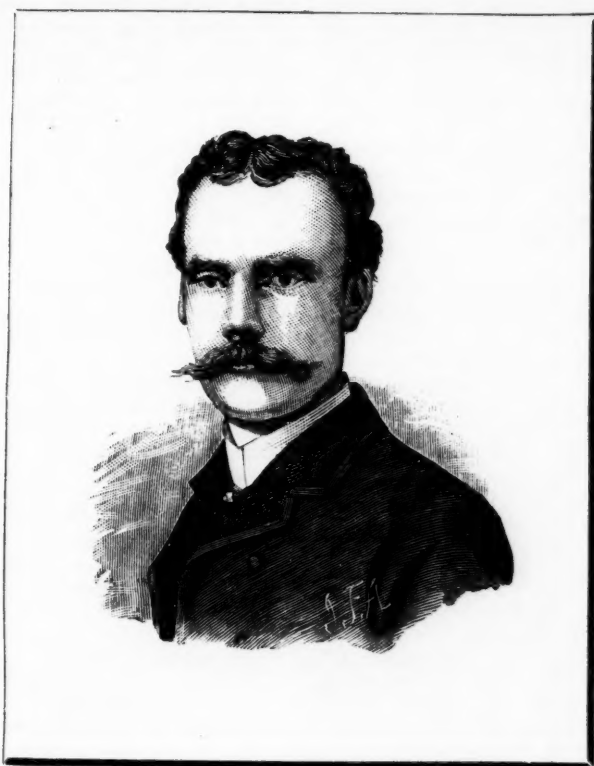
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MR. HIRWEN JONES.

MR. HIRWEN JONES, one of the most promising of the younger school of tenors, was born in Cardigan. His first musical studies were at a Tonic Sol-fa class, and his first appearances in public were at various meetings of the Welsh Eisteddfod, at which he competed on several occasions with conspicuous success. He was then induced by the representations of musical friends to come to London, where he studied at the Royal Academy, first under Mr. Shakespeare, and later under Mr. Randegger. Here he took the usual bronze and silver medals, and the final certificate. Among the most successful of his early performances, on quitting the Academy, was that at Liverpool, of the tenor music in "Israel in Egypt," which he was called upon to sing in consequence of Mr. Lloyd's illness, supplying the great tenor's place in a way which seemed to predict a distinguished career. In 1887-8 he was engaged by Mr. D'Oyley Carte as principal tenor in the operatic company which that gentleman sent on a Continental tour, and since then he has sang much and successfully in London and the Provinces.

PROVINCIAL.

MANCHESTER, March 19.

In spite of the fact that one or two of the Gentlemen's Concerts have still to take place, the musical season here must be regarded as virtually terminated by Sir Charles Hallé's twentieth and last concert which took place on March 7. The presence of Herr Joachim was quite sufficient to ensure a crowded house, but there can be no doubt that the vast audience which assembled was at least as anxious to do honour to Sir Charles as it was to listen to the great violinist. It is a pleasure to note how year by year there is a deepening and widening appreciation of the man who has done so much for art amongst us, and we trust it may not be long before an initiative is taken which may afford his admirers an opportunity of shewing their gratitude towards him in some permanent manner. The present season has been a most successful one in every way; many new works have been given,

and amongst these the new English school has not been unrepresented. At the same time, Sir Charles never forgets what is due to the great ones whose labours are over, and the symphonies of Beethoven, Schubert, Schumann, Mendelssohn and others rise up prominently amongst the pleasurable recollections of the past winter. In this respect the last concert was in no way inferior to its predecessors; Schumann's "Rhenish" symphony ranks among the creations that are for all time, and as we listen to it we can understand how necessary it was for the composer of the "Symphonic Studies" to turn to the orchestra for an adequate expression of his genius. Hamish MacCunn's orchestral ballad, "The Ship o' the Fiend" was an interesting novelty, and received an additional attraction from the fact that it was conducted by the composer. Of talent it displays an abundance, and there are not wanting traces of what may prove to be something more. The whole work is effectively and dramatically scored, and indicates Mr. MacCunn as a composer from whom much may be expected. The

reception accorded to Herr Joachim was of a most enthusiastic character, and it need hardly be said that his playing entirely justified it. Villiers Stanford's "Suite in D" for violin and orchestra (Op. 32) presents great technical difficulties, though fortunately it has other recommendations which appeal less exclusively to the virtuoso; and although the composer's inspiration does not seem to have moved easily, there is so much conscientious work in the "Suite" that we listened to it with pleasure, especially as it was magnificently played. In his second solo, which consisted of his own Romanza in B flat, and Lécclair's clever Sarabande and Tambourin, Herr Joachim made a still greater impression, and was compelled to give in addition one of Brahms's well-known Hungarian dances. Mrs. Hutchinson, the vocalist, contributed some charming songs, and was especially successful in Purcell's "Nymphs and Shepherds."

BIRMINGHAM, March 18

Mr. Stockley's third orchestral concert was well attended, although Goring Thomas's Ballet Suite (originally written for the Cambridge University Musical Society, and played for the first time at the Society's concert, on the 9th June, 1887, and subsequently at the Crystal Palace, on the 15th October, 1887) was the only item new to us. The suite is in three movements (a) *Allegro Moderato* in E flat, in 2-4 time; (b) *Allegro* in G, 3-4 time, with a middle section in C; and (c) *Allegro Vivace* in B flat, 2-4 time. The character of the music is essentially French; the orchestration is rich and full in its colouring, and, with the exception of the first movement, has little of "le genre de Ballet," being rather an orchestral suite pure and simple. The second movement is broad and highly symphonic in character; a luscious theme for strings "tutti," ending in a grand climax for full orchestra, seemed to please most. The suite was remarkably well played, and was received with acclamation. Schubert's "unfinished" Symphony in B minor, Reinecke's *Entr'acte* ("King Manfred"), Meyerbeer's "Schiller March," Grieg's Two Melodies for String Orchestra (Op. 34), and Rossini's overture "La Gazza Ladra," formed the remainder of the orchestral pieces, all of which received excellent and intelligent readings under Mr. Stockley's careful beat. The vocalists were Miss Fanny Moody and Mr. Charles Manners, from Carl Rosa's Opera Company. These favourite artists were heard for the first time here on the concert platform. Miss Moody sang, "Kennst Du das Land" (from "Mignon"), "O luce di quest' anima," and a ballad, "When we Meet," by Hope Temple. We must admit that neither the audience nor ourselves were prepared to be astonished or to be electrified, but such was the case on the conclusion of Miss Moody's first two songs. The Town Hall, for the first time in our recollection, appeared too small for Miss Moody's remarkable voice, which seemed to leave us spell-bound; not only did she excel in power, but her phrasing, the exquisite shake, and sympathetic reading were alike in keeping, and showed the fair artist at her best. Mr. Manners sang Schumann's "Die zwei Grenadiere" and an old German Studententlied, "My lodging is the cellar here," in the latter song reaching a compass of two octaves. The reception accorded to him was phenomenal, the applause being deafening and enthusiastic in the extreme, and Mr. Manners had to repeat the last named song. Exception may be taken as to the choice of a song so much out of place in a classical programme. The public, however, hailed the Bacchanalian ditty with infinite *gusto*, and we have nothing further to say on that point.

The Festival Choral Society will give their last concert of the present series at the end of the month, when Mendelssohn's "Elijah," with Madame Nordica, Miss Damian, Mr. Edward Lloyd, and Mr. Watkin Mills as principals, will be performed.

Concerts.

CRYSTAL PALACE.

The "Saturday Concert" of the 9th inst., began with Dr. Bridge's fine overture "Morte d'Arthur." Mr. Manns had taken great pains with this, and it came out, in consequence, far better than on the occasion of its first performance at St. James's Hall in January, 1888. The Symphony was that in E minor, No. 4, by Brahms, a work which, from a constructive point of view, is interesting; but which is so

thickly scored that realisation of the composer's good intentions is all but impossible. By far the most enjoyable feature was Madame Neruda's rendering of Beethoven's Violin Concerto ("Op. 61 in D" as the "Musical Standard" would say). It was a complete realisation of one's ideal, higher praise than which we are not in a position to bestow. It may be mentioned that the last movement was taken slower than usual. Last Saturday's concert was enjoyable rather than remarkable: what could we say of the "Pastoral" Symphony, but that it was played almost as perfectly as we can hope to hear it?—or of the Overture to Oberon or the "Vorspiel" to the "Meistersinger." The French 'cellist, M. Ernest Gillet played Raff's Concerto for his instrument; but this, though a sufficiently melodious and agreeable piece, is not a work into which Raff has put much power, and it hardly rises above the composer's conventional style. M. Gillet, who appeared at one of these concerts last year, is an accurate and brilliant performer, whose tone is very pure, if not very powerful; and his executive capacity was amply proved in a pleasing "Lamento" of his own, and in Popper's "Fileuse," which he repeated in obedience to an enthusiastic demand. Mr. Lloyd sang (to English words) Gluck's "Unis dès la plus tendre enfance" from the "Iphigénie en Taurida" and his two favourite songs by Dvorak. The cheaper parts of the room were well filled, but there were far too many empty seats in the stalls and gallery.

PHILHARMONIC SOCIETY.

On Thursday, the 14th inst., this venerable Society entered upon what promises to be an unusually brilliant season—it's seventy fifth. This was the programme:—

PART I.			
Overture, "Parisina"	Sterndale Bennett		
Concerto, Pianoforte	Schumann		
Fraulein GEISLER-SCHUBERT.			
Songs { "I love thee" "Margaret's cradle song" "Good-morning" }			
Madame GRIEG.			
Orchestral Suite, "Peer Gynt"	Grieg		
(Conducted by the COMPOSER.)			
PART II.			
Symphony in B flat, No. 4	Beethoven		
Songs { "Springtide" "Wood wanderings" }	Grieg		
Madame GRIEG.			
Solo, Pianoforte { Fantasia in C minor	Bach		
{ Impromptu in F minor .. Schubert			
Fraulein GEISLER-SCHUBERT.			
Scotch Rhapsody, No. 2 (Burns)	Mackenzie		
Conductor—Dr. A. C. MACKENZIE.			

By far the most remarkable feature of the evening was the performance of the orchestra in the Suite. The veterans of the "Old Philharmonic" band played as if under a spell—that, indeed, is the only word which accurately describes the influence wielded by Herr Grieg. A steadiness, delicacy, and finish; a *pianissimo* that one held one's breath to hear; and a freedom and unanimity in gradations of speed and tone such as only Richter at his best could aspire to, lent their aid to music which, however charming and appropriate, was considered by many among the audience rather small-beer. To these it was scarcely comforting to find the last and noisiest movement, a "Dance of Imps in the Hall of the Mountain King" encored. Herr Grieg should have resisted this. His accomplished wife again delighted by her natural and expressive renderings of his beautiful little songs, which it is scarcely necessary to say were accompanied by the composer.

Some disappointment was felt with Fraulein Geisler-Schubert's reading of Schumann's concert, the most poetical work of its kind since Beethoven. Her playing was full of life and fire, refinement and grace; but depth and tenderness were wanting, and her tone lacked the warm, rich, colour, so conspicuous in Madame Schumann's rendering of her husband's work, from which, of course, our ideal is derived. The high standard by which we measure Fraulein Geisler-Schubert will sufficiently indicate our estimation of her talents. On this head we expressed ourselves unequivocally when noticing her first appearance a few weeks ago. It may be the young artist was unnerved on

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Thursday week, a supposition favoured by the fact that some passages were technically faulty. Schubert's Impromptu was of course capably played; but we did not like the wild and feverish way in which the piece by Bach was given.

Though the performances of Beethoven's symphony and the other items for which Dr. Mackenzie was responsible were thrown somewhat into the shade by the marvellous finish of Herr Grieg's Orchestral exploit, there was little to complain of—less still when Dr. Mackenzie's kindness in filling in Mr. Cowen's place is taken into consideration. It was pleasant to note that though the concert was long very few left before the last number, an altogether masterly piece of orchestration and thematic work.

NOVELLO ORATORIO CONCERTS.

Until lately Mr. Dudley Buck was known to the British public chiefly—it might almost be said solely—as the composer of "When the Heart is young." Those, therefore, who know that public were not surprised at the number of empty seats visible in St. James's Hall on Tuesday. But an unusual amount of distrust was inevitable; for Sir Edward Arnold's poem, "The Light of Asia," has long been familiar to cultured English readers, and the difficulties involved in an adequate musical setting were not likely to escape the notice of intelligent amateurs. That these difficulties have been met with anything like completeness it would be childish to assert; but on the other hand evidence that Mr. Buck entered upon his self-imposed task with at least a consciousness of its magnitude is apparent on almost every page of his score. Musicians know, of course, that "The Light of Asia" is by no means the composer's first serious work. It was preceded by at least eight others, among which a setting of the "Golden Legend" gained the prize of a thousand dollars offered by the Cincinnati May Festival Association. Mr. Buck studied at Leipsic, in 1858, under Hauptmann, Rietz and Moscheles, a fact to which much of the music in "The Light of Asia" bears witness. But the tendencies of a later time have also attracted him, and we find consequently by the side of music written under the influence of Mendelssohn and Schumann, much that owes its origin to Wagner and Gounod. Of these the *leit motif*; the use of a type of melody midway between recitative and song; and an abuse of reiterated chords in the accompaniment may be specially instanced. Mr. Buck appears at his best when obeying the promptings of his early training. His music, it is true, lacks distinctive character, and it is not rich in rhythmic variety; but it is always intelligible—often charming—never vulgar or tawdry; his command of technical resources is considerable; and grateful passages for the voice abound, both in the solos and in the choruses. It is when attempting to utilize Wagnerian methods that Mr. Buck fails. There is a want of dramatic fitness in his declamatory passages, which their melodious beauty is not sufficient to justify, while the *leit motif* is employed in a way that shows how little Mr. Buck has profited by Wagner's magnificent example. Instead of allowing a few themes to furnish the whole—or nearly the whole—of the warp and woof of his melodic tissue by constant thematic changes and developments, Mr. Buck repeats his two or three themes in their original form, till they become wearisome. This is the more regrettable because they are always appropriately and thoughtfully introduced and are easily recognisable, and because in one or two instances the composer has shown himself capable of using them in the right way. To sum up, "The Light of Asia," though not a great work, is one of which Americans need not be ashamed.

The performance under Dr. Mackenzie was admirable in every respect. The choir and orchestra knew their work and did it with good will, and Madame Nordica and Mr. Lloyd sang their best throughout, the lady creating a marked effect by her expressive rendering of "Sorrowful dwelt Yasôdhara." Mr. Andrew Black gave great satisfaction in the bass solos. This young artist has an excellent voice and method, and declaims with remarkable intelligence.

POPULAR CONCERTS.

The opening piece on last Saturday's programme was Beethoven's Quartet in C minor, Op. 18, No. 4, played by MM. Joachim, Ries, Straus and Piatti, with all the charm that perfect leadership perfectly followed can lend to so brightly genial a work. Herr Joachim's graceful and refined phrasing was especially attractive both in the

Quartet and, subsequently, in Spohr's Duo Concertante in A minor, Op. 67, No. 1, in which he was worthily seconded by Herr Straus.

Madlle. Janotha selected Beethoven's Sonata Pastorale as her solo: her reading of this work is pleasing and intelligent, if somewhat deficient in breadth of style. Madlle. Janotha cultivates harmless little conceits now and then; and her choice of an "encore" fell on Beethoven's arrangement of "God save the Queen"—which choice rather embarrassed a section of the audience, who, doubtful about their duty under the circumstances, got up, hesitatingly, a few at a time, while the melody was progressing, and sat down again, unhesitatingly, and altogether, when the first variation began. Another mild eccentricity was prefacing the sonata with a few bars of "Should auld acquaintance be forgot," the applicability of which was hard to surmise, especially as the two numbers which preceded the sonata had been old acquaintances and old friends.

Madlle. Fillunger, who appears to be equally admirable in lyric and dramatic styles, sang, with unaffected grace, Schubert's "Liebesbotschaft" and "Schummerlied" and an impassioned song by Brahms "Wehe, so willst du mich," which she repeated in its entirety as an encore. Mr. Naylor was the accompanist. A not strikingly appreciative rendering of Schumann's Pianoforte Trio in F brought the concert to a close.

Monday's concert opened with an admirable performance of Mozart's Quintet in G minor, a work which exhibits the master in his most fascinating mood. A melancholy, sometimes tender, sometimes passionate, pervades the first three movements, joined to exquisitely melodious subject-matter; only in the sparkling (dare we say trivial) finale do we detect the Viennese insouciance. Madame de Pachmann, who was the pianist, chose nothing more important for her solo than three of Chopin's studies, which she played with the utmost delicacy and finish. She was also associated with Herr Joachim in the performance of Schumann's beautiful, but unequal, Sonata in A minor. The great violinist also played Tartini's well-worn "Trillo del Diavolo" in his familiar style; and Mr. Santley, who was in capital voice, sang Sullivan's "Thou'rt passing hence," and a very spirited and characteristic "Magyar Song," by Felix Semon.

HERR GRIEG'S RECITAL.

At St. James' Hall, on Wednesday afternoon, Herr and Madame Grieg delighted a large number of fervent admirers with solos, duets, songs, and a violin sonata. Herr Grieg's compositions have so frequently been heard of late that we are quite familiar with most of them. Little need then be said of this recital, which consisted entirely of Grieg's works, beyond the facts that Madame Grieg not only sang even more charmingly than usual, but joined her husband in a pianoforte duet (the "Norwegian Dances," Op. 35), and that Mr. Johannes Wolff gave a brilliant and characteristic rendering of the violin part in the sonata (Op. 45 in C minor). Herr Grieg's playing of his own works amounts to a revelation, for which amateurs cannot be sufficiently grateful.

HAMPSTEAD CONSERVATOIRE HALL.

Mr. Carrodus, on Monday last, at the second of his oddly-termed "drawing-room concerts, brought forward two works seldom heard in public—one, a quartet in E flat, by Molique; the other, a quintet in F, by Reissiger. Of neither can it be said that a really high level is reached. Despite the possession of such qualities as vigour, grace, tunefulness, and a fair amount of technical interest, lack of individuality deprives both compositions of serious attraction for the connoisseur. Of the two we prefer the quintet, it being less immediately dependent upon the tunefulness of its themes than upon their treatment. Justice was scarcely done to either work by the performers—a fact for which we hold the hard, unyielding style of the pianist largely responsible. Miss Emily Armfield, the vocalist of the evening, has a most agreeable voice, pure in quality, and sympathetic in *timbre*; and her enunciation is remarkably good. She may, therefore, be earnestly counselled to throw more sincerity into her singing; at present it scarcely carries conviction. A performance of Beethoven's Quartet in C minor (Op. 18, No. 4), characterised by many ups and downs, opened the concert, at which Mr. Carrodus was assisted by his three sons, Mr. W. T. Wood (viola), and Mr. Herbert Sharpe (pianoforte). The audience was numerous and appreciative.

MISCELLANEOUS CONCERTS.

INSURANCE MUSICAL SOCIETY OF LONDON.—This Society gave its third and final smoking concert for this season at Cannon Street Hotel Great Hall, on Wednesday, March 13. There was, as usual, a very large attendance of the members of the society and their friends. The performance opened with Rossini's seldom heard "Cenerentola" Overture, of which, on the whole, a fairly good rendering was given. The bright and melodious ballet music to "Masaniello" was also most effectively played, while Mr. Higg's spirited "Vanguard" march concluded the concert. In addition, the orchestra accompanied Mr. Munroe in the polka, "Una," in which he scored a distinct success by his capital playing of the cornet solo. The choral portion of the concert consisted of five items, a noteworthy feature amongst them being "Thekla's Song," by Mr. H. H. Wilson, a very pleasing composition which created a marked impression. The choir also did specially well in Mendelssohn's cantata, "To the Sons of Art." Mr. George A. Strafford gained an encore for his artistic interpretation of Blumenthal's "Across the far blue hills, Marie," while Mr. J. Linley Berry sang with much taste "My heart's best love" (Brockway), with a violin obbligato charmingly played by Mr. Hoey. Mr. F. E. Lacy made a conspicuous hit by his excellent singing of Corney Grain's "Cautious Lover," and was compelled to sing three times in succession before his hearers would be satisfied. Dr. H. P. Pringuer was as usual a most efficient and painstaking conductor, whilst the accompaniments were in the safe and steady hands of Mr. C. F. Champion, Junr. Besides those already mentioned, Mr. W. B. Martin, Mr. Edgar Mortimer, Mr. Pinnington, and Mr. Jastrzbeski contributed vocal solos during the evening.

PRINCE'S HALL was well filled on the occasion of Miss Margaret Wild's pianoforte recital on Wednesday. Her programme was a varied one. It is seldom now-a-days that one finds it necessary to hint that a pianist is not sufficiently demonstrative, but, Miss Wild's technique being good, and her execution neat and clear, one cannot help regretting she has not more fire and abandon, especially in passages needing power.

ST. PATRICK'S DAY was celebrated on Saturday last at St. James's Hall by a programme of the usually Irish nature, which drew together an immense and patriotic audience. When it has been said that Messrs. Lloyd and Santley, in addition to their finely sung solos, gave the due "The moon has raised her lamp above" with singular charm; that Mr. Dalgety Henderson evoked much enthusiasm by his renderings of "The Irish Emigrant" and "Molly Bawn"; that Mr. Walter Clifford was very successful in "The Low-backed Car"; and that Miss Lehmann, Miss Meason, Madame Antoinette Sterling, and various others, contributed ballads not less well, it is obvious that, from the national point of view, the concert was an entire success.

MR. ROBERT GOLDBECK gave a "soirée musicale" at the Steinway Hall on Tuesday last, when he presented himself to an appreciative audience as a pianist and composer. In the first capacity he gave fairly satisfactory renderings of Beethoven's Sonata in D minor, Op. 31, No. 2, of the Mendelssohn-Liszt "Wings of Song," and Liszt's Rhapsody, No. 13, besides playing various lighter pieces by Schumann and Chopin, in which he exhibited refinement of conception and delicacy of execution. As composer, his principal contribution was a concerto, originally written for the pianoforte and orchestra, but now arranged for two pianofortes, in the performance of which clever, if not very profound work, he has seconded by his wife. The vocalist was Madame Sterling, who sang, in the amiable way with which frequenters of ballad concerts are familiar, lieder by Schubert and Mr. Goldbeck. Madame Sterling does not usually, however, offer selections of this nature to the public. Perhaps she is right.

MRS. CARLISLE-CARR gave an interesting lecture on "The Voice," at the Steinway Hall on Monday afternoon. The lady's remarks were chiefly directed to showing the importance of a correct method of breathing, and purity in the emission of vowel sounds. The points were put with sufficient clearness to prove useful to all present whom they concerned. The lecture was followed by vocal duets, trios, &c., contributed by the lecturer, Mr. St. John Carr and Miss Sybil Carlisle.

STRAND THEATRE. A performance of "Figaro" was given at this theatre on Thursday of last week by Mr. Arthur Rousbey's Opera Company. That the performance was an ideal one cannot be maintained;

but it may at least be said that Mr. Arthur Rousbey, as "Figaro," and Madame Vadini as Susanna, sang and acted with intelligence. Miss Agnes Molteno was the Countess, and Madame Julia Lennox a somewhat sombre Cherubino. The least excellent factor in the performance was the orchestra.

MR. G. LEAKE'S annual concert took place on Tuesday evening, in the Town Hall, Halstead, and, in point of artistic interest, was a great advance on its predecessors. The concert giver's principal contribution was Mendelssohn's seventeen "Variations Serieuses," which were brilliantly played; he also took part in excellent performances with Mr. Stanley Blagrove and Mr. Arthur Blagrove, of Brahms's Trio in C minor, and that of Mendelssohn in D minor. The two gentlemen last named also created much enthusiasm by their solos on the violin and violoncello, and Mr. Donnell Balfe, the vocalist, sang with great success Gounod's "She alone charmeth my sadness," and Halevy's "Se il rigor."

Foreign Notes.

An event of considerable interest was the performance last week of Palestrina's "Missa Papæ Marcelli" at the Church of Saint Bonaventure, in Lyons. The performance appears to have included only the Kyrie, Gloria, and Sanctus; but, having regard to the neglect with which the noble work—which, to no small degree, fulfils its avowed purpose, of "combining the majesty of Divine Service with the demands of art" as then conceived—is treated, even the partial audition is something to be commended. Over the manifold beauties of the work French critics became worthily eloquent. "I can find no better phrase wherein to describe it," says one, "than that of Wagner. 'It is a sea of harmony'; but it is a southern sea, glittering under a radiant sun. Generally it is placid, though sometimes a wave rises, as smitten by the wind, and falls back glancing in the light. . . . It is the true music of the angels: luminous as a nook of heaven, mystic as the adoration of the saints."

The performance was of a high order, reflecting great credit on the amateur "Society of the Sacred Lyre," by whom it was given, under M. Reuchsel. Less happy was the introduction, as an offertory, of a piece entitled "Chœur angelique," which, according to the critic whom we have quoted, would be better named "Chœur despirits aériens."

M. Saint-Saëns has started for a tour of two months in Algeria. His "Henry VIII." is shortly to be given at the Paris Opera, with such cuts as will allow it to be played in front of Thomas's "Tempête" ballet music.

Madame Melba's engagement at the Monnaie Theatre of Brussels is almost at an end. The Australian singer will be heard at Paris in "Hamlet" in May; she will in June visit Covent Garden, to sing with Jean de Reszke in "Roméo et Juliette"; and she has accepted engagements later in the year at Berlin and Madrid.

Madame Materna's first appearances at the Monnaie in the "Walküre" will take place on April 2 and 5.

At a concert at Berlin, on the 6th inst., Herr v. Bülow performed Beethoven's Choral Symphony, twice consecutively, with half an hour's interval between the two performances. This strange idea is, however, said to have been very successful, as few persons left before the second performance was over. Are we to suppose that the Choral Symphony is not much known in Berlin, or that the public there despise the saying "enough is as good as a feast"? Anyhow, the idea is odd enough to be worthy of the Doctor, and the performance of the work under his conducting is said to have been fine enough to justify the oddity. On the following evening Herr Brahms conducted a popular concert, consisting of his own compositions; on this occasion Dr. v. Bülow again supported his reputation for doing odd things by repeating his performance of the finale of the Piano Concerto in D minor.

Intending visitors to Bayreuth will deeply regret to hear that Herr Scheidemann has been obliged to withdraw his promise to perform this year. Herr Betz (from Berlin) will now alternate the part of Hans Sachs with Herr Reichmann; but Betz, though an admirable artist, is now a man of 54, and his voice is no longer what it was when he first played Wotan in the original production of the "Ring" in 1876. It is not yet announced who will alternate the

part of Amfortas with Herr Reichmann, to whom the authorities, despite all the entreaties and warnings addressed to them, cling with incomprehensible partiality.

As a proof of the growing popularity of Wagner's "Ring" in Germany, we may mention that the "Musikalisches Wochenblatt," for March 14, describes the production of "Das Rheingold" (the least interesting of the four parts), in three small German towns, Schwerin, Halle, and Darmstadt. What should we—or rather, what should we not—say if a modern English opera were brought out for the first time at Brighton, Bristol, and Scarborough, all in one week?

Miss Eames, a young American soprano, made a very successful debut at the Paris Opera last week in the part of Juliette, that of Gounod's hero being played by M. Jean de Reszke. Miss Eames is not only possessed of an extremely good voice, but is also a graceful and intelligent actress.

Reviews.

Every music-lover to whom the permanent location on his handiest book-shelf of a half-inch volume is not an insuperable difficulty, should at once procure Mr. Hermann Klein's "Musical Notes for 1888," published this year by Messrs. Novello, Ewer, & Co. The thriving little annual has fallen into good hands. It is now printed on good paper, and its durability as a work of reference provided for by strong and elegant binding. The contents again invite admiration by reason of the tact shown by the author. Only a writer, perhaps, can fully appreciate the difficulty of giving a readable account of all the important musical events of the year in the space of 140 pages. An exhaustive list would, indeed, have been easy—but then the exhaustion would have extended to the reader, while the "higher criticism," which should lead the public, could clearly have no place in a work, the author of which, two years ago, wrote: "I have been less desirous of pressing my opinions upon the reader than of providing an impartial descriptive account of the year's music which shall be of service for present and future reference." Now, apart from the literary skill involved in the avoidance of monotony, where the subject, always the same, taxes the most ingenious, the task of commenting on works and their interpreters without too strongly expressing personal opinions, is one of extreme delicacy. Clearly, the only safe course was that indicated by Saint Beuve: "The critic is but the secretary of the public—a secretary, however, who does not wait till he is dictated to, but who guesses, disentangles, and then writes out what everybody thinks." *La pensée de tout le monde* is admirably embodied in "Musical Notes." With regard to merits of a less artistic, though perhaps still more important sort, it may be mentioned that Mr. Klein's accuracy is quite remarkable. One little slip, however, we have noted—it will serve to maintain our reputation!—Mr. G. W. L. Marshall-Hall's *Scena* from the opera "Harold" is attributed to his brother, Mr. John E. Marshall-Hall, who is not a composer. The work is provided with an admirably

arranged index, and is so divided that the events of each month are treated separately.

We have received the concluding numbers of Mr. Fleming's excellent work: "Practical Violin School for Home Students," and the first two instalments of a supplementary series of "Easy Legato Studies." It would be, perhaps, hardly true to say that Mr. Fleming has completely solved the problem of self-instruction on the most difficult of instruments, but there is no doubt he has achieved a large measure of success, which will earn him the gratitude of intelligent students. Specially commendable is Mr. Fleming's endeavour to make the student take an interest in the theory of his art; the philosophical chapters, though necessarily treated in somewhat cursory fashion, being admirably calculated to provoke further enquiry.

Messrs. Schott & Co. publish "Six Esquisses Polonaises" for piano duet, by L. Emil Bach. These pieces require for adequate interpretation some understanding and appreciation of the *tempo rubato* made familiar by such works as Brahms' Hungarian Dances. The melodies of the 'sketches' are piquant, graceful, and fancy, and their harmonies are characteristic and bold. No great demands are made on the executive ability of the players.

Messrs. Stanley Lucas & Co. send the following songs: "Das Mädchen Spricht," by Liza Lehmann. The maiden speaks very archly, indeed, and the tune of her song is quaint and tender. We can imagine with what delicate humour the composer herself would render it. "At Sunset Hour," a charming though simple song by a popular writer. "When o'er the Hill," vocal duet, words by Burns, music by Josephine Troup. The composer has thrown herself thoroughly into the spirit and style of Scotch verse and melody, adding refreshing variety by means of effective modulations.

"Four Songs of Innocence," by William Blake, set to music by Arthur Somervell. A delightfully fresh and unconventional little group of songs, easy enough for children to sing, and heightened by well-harmonised and cleverly written accompaniments. A dainty pastoral sketch and excellent printing lend additional charm.

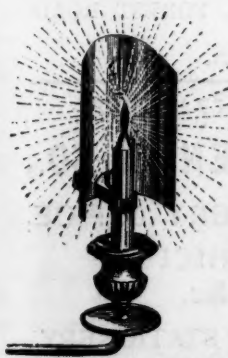
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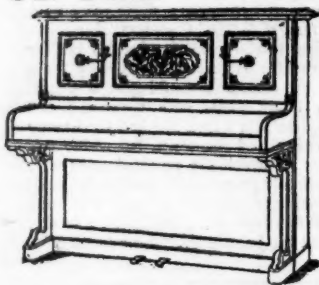


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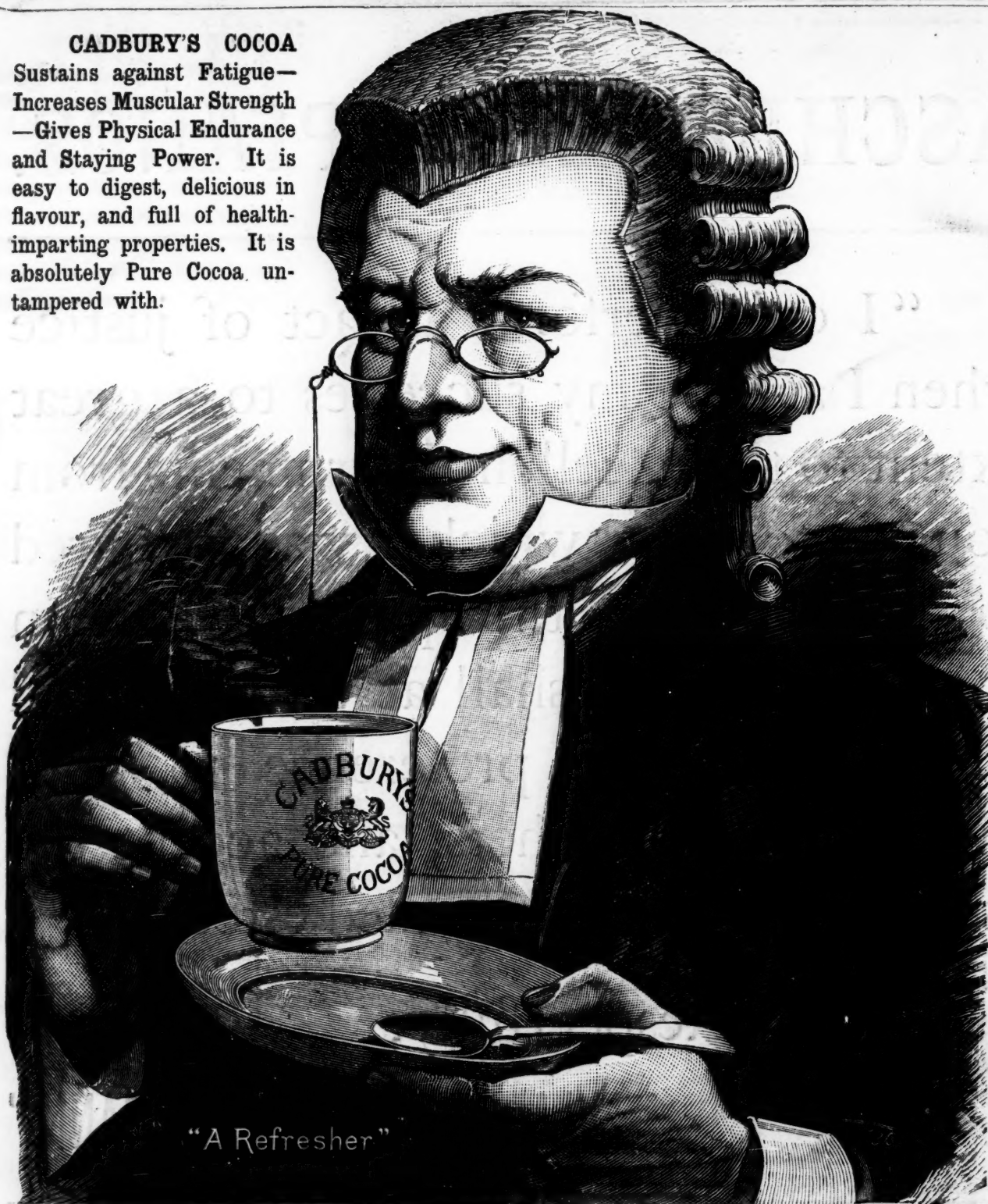
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